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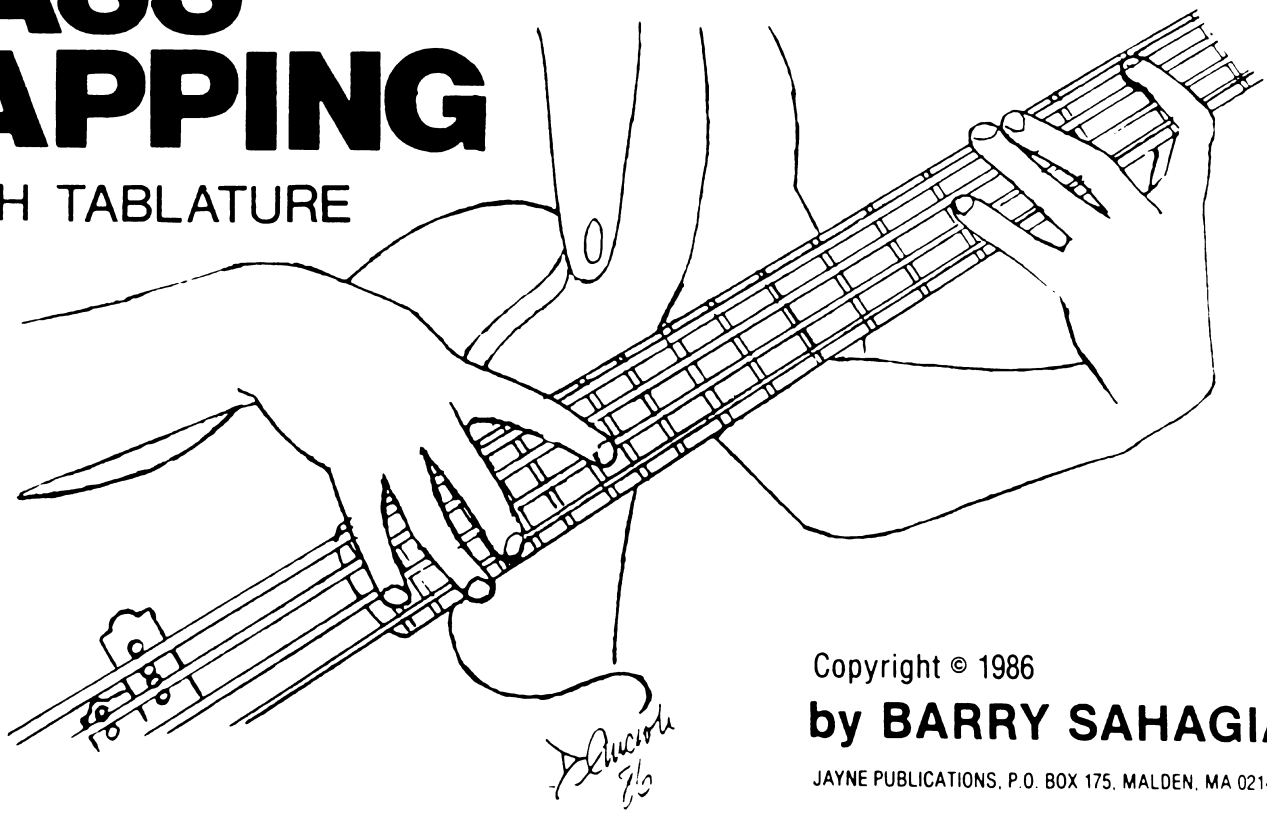
BASS TAPPING

WITH TABLATURE



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JAYNE PUBLICATIONS, P.O. BOX 175, MALDEN, MA 02148

CONTENTS

Scale Exercises 5

Trills 11

Chords with Bass Comping and Progressions 21

Etudes 27

Bass Tapping

"*Tapping* está criando novas maneiras de expressão no Contrabaixo de uma maneira nunca pensada anteriormente. Diferentemente de "*Slap*" ou *Harmônicos* onde se encontram limitações, Tapping expande as possibilidades do Baixo para áreas tais como *contraponto,* acordes juntamente com linhas de baixo, apresentações solo. "*trills*" de todas as formas tamanhos, e muito mais ainda a ser criado.

Neste estilo, você usa ambas as mãos para percutir as notas. A mão esquerda é usada da forma convencional, exceto que as notas são "*hammered*" ou "*pulled*". A mão direita também toca da mesma forma que a esquerda, no braço do intrumento.

Se você nunca usou esta técnica antes, tenha paciência; a mão direita poderá levar um tempo a se acostumar.Neste livro, foram escritos alguns estilos usando a técnica do "*tapping*". Escalas, peças solo, acordes com linhas de baixo e "*trills*".

Os exemplos são escritos usando duas claves, juntamente com tablatura. Note que às vezes 2 claves de Fá são utilizadas, ou claves de Fá e Sol ou só claves de Sol.

Quando 2 claves são usadas, a de cima deverá ser tocada com a mão direita; a de baixo com a esquerda.

NO 1; Pratique cada parte separadamente. Depois toque as juntas. Evite ao maximo ruídos de trastes e harmônicos acidentais.

NO 3; Pratique em outras tonalidades. Desça meio tom de cada vez

.

NO 7; Aqui estão alguns "*trills*" usando tercinas com acordes maiores e menores. Também um acorde de sétima maior sem a tônica e um acorde dominante sétima também sem a tônica.
Para toca los, " *hammer*" a primeira nota com a mão direita, e então "*pull off*" para aproxima nota presa pela mão esquerda. A última nota é "*hammered*" com a mão esquerda.
Pratique estes "desenhos"em todas as cordas e em todo o braço do instrumento.

NO 8; Estes exemplos são iguais aos anteriores, no que diz respeito à estrutura dos acordes. A diferença é o ritmo, que é baseado em um "*motif*" de 4 notas. Elas foram escritas como semi colcheias, mas poderiam também ser tocadas como colcheias, dependendo como forem usadas.

<u>NO 9</u>; Neste exemplo, "*hammer*"a primeira nota com a mão direita. Depois "*pull off*"para a nota presa pelo dedo indicador da mão esquerda. "*Hammer*"a última nota com o dedo mínimo da mão esquerda.

<u>NO 11;</u> Este é um exemplo usando um *pull off* com a mão direita para uma corda solta. Duas claves de Fá são usadas devido à região grave desta "frase".

Quando se usam cordas soltas como neste exemplo, a nota (corda solta) tem que ser compatível com o acorde. Neste caso específico, a corda solta é a *nona* de C7

<u>NO 12</u>; Aqui estão mais alguns exemplos como o C7. Aprenda estes dois e toque os em uma progressão de Blues I IV V (de 12 compassos)

<u>NO 13;</u> Esta é uma variação do tema anterior com adicionais "*hammer on's*"na mão esquerda

.

<u>NO 14;</u> Este exemplo usa cordas adicionais e mais "*hammer on's*".

<u>NO 15;</u> Exemplo com mais variações tipo "*hammer*" para a mão esquerda.

BASS TAPPING is opening new worlds of expression in bass playing to say the least. Unlike other styles like Thumb n Snap or harmonics which are somewhat limited, Tapping expands the possibilities of bass playing to such areas as counterpoint chord and bassline comping, solo playing, trills of all sizes, shapes and still more which has yet to be created.

In this style you use both hands to tap down the notes. The left hand is used in the conventional way except the notes are hammered and or pulled. The right hand also hammers and pulls the notes on the neck alongside the left hand.

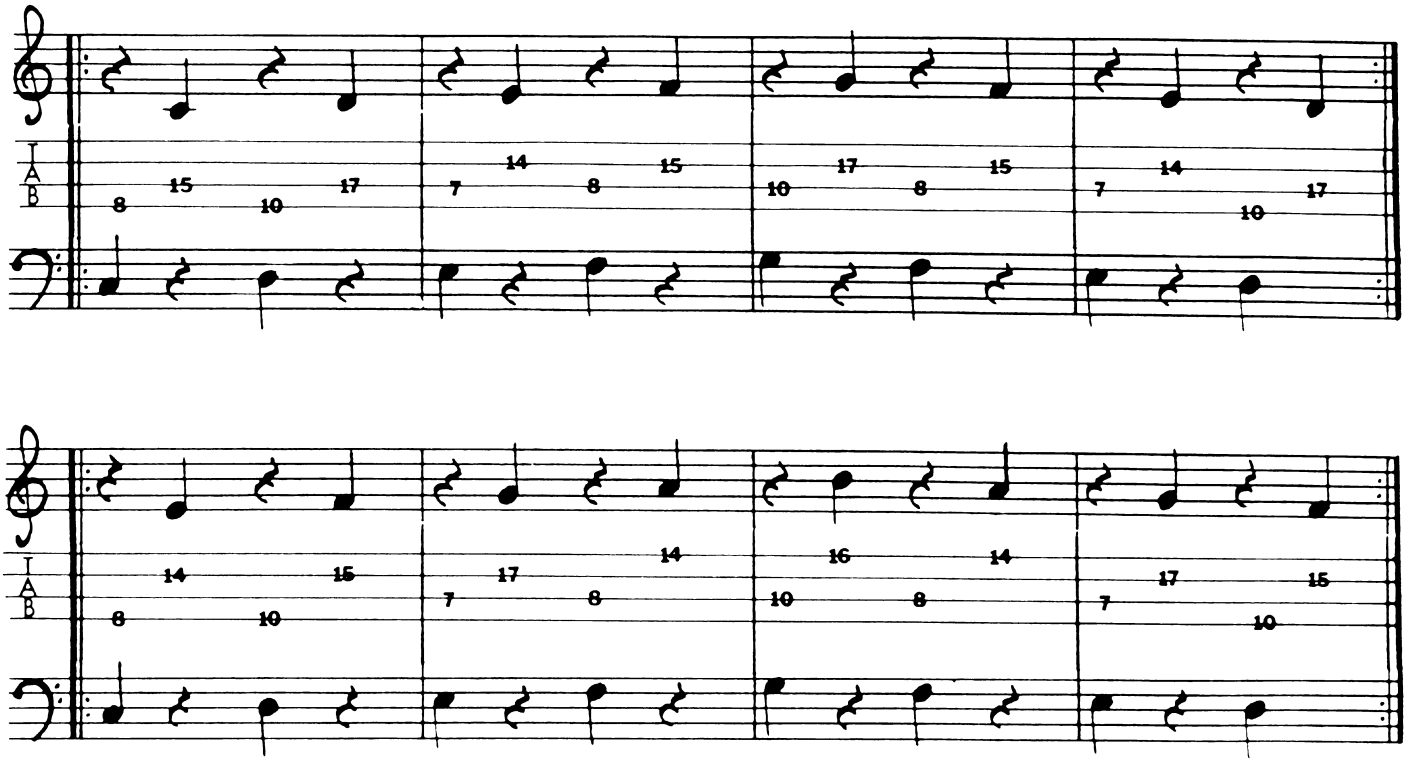
If you never played this style before be patient. The right hand may take a little getting used to playing this way.

In this book I have written a few styles of this playing. There are scales, solo pieces, chord and bass comping and trills. Two Clefs are used to notate as well as tablature. Beware , sometimes two bass clefs are used or bass and treble or just treble. When there are two clefs the top one is for the right hand, the bottom one for the left hand. There is only one tab staff in between with numbers for notes on both clefs.

Take your time and try all the examples for best results and enjoy.

NO 1

Practice each part by itself before playing together. Play close attention to muting and eliminating unwanted fret noises and harmonics.



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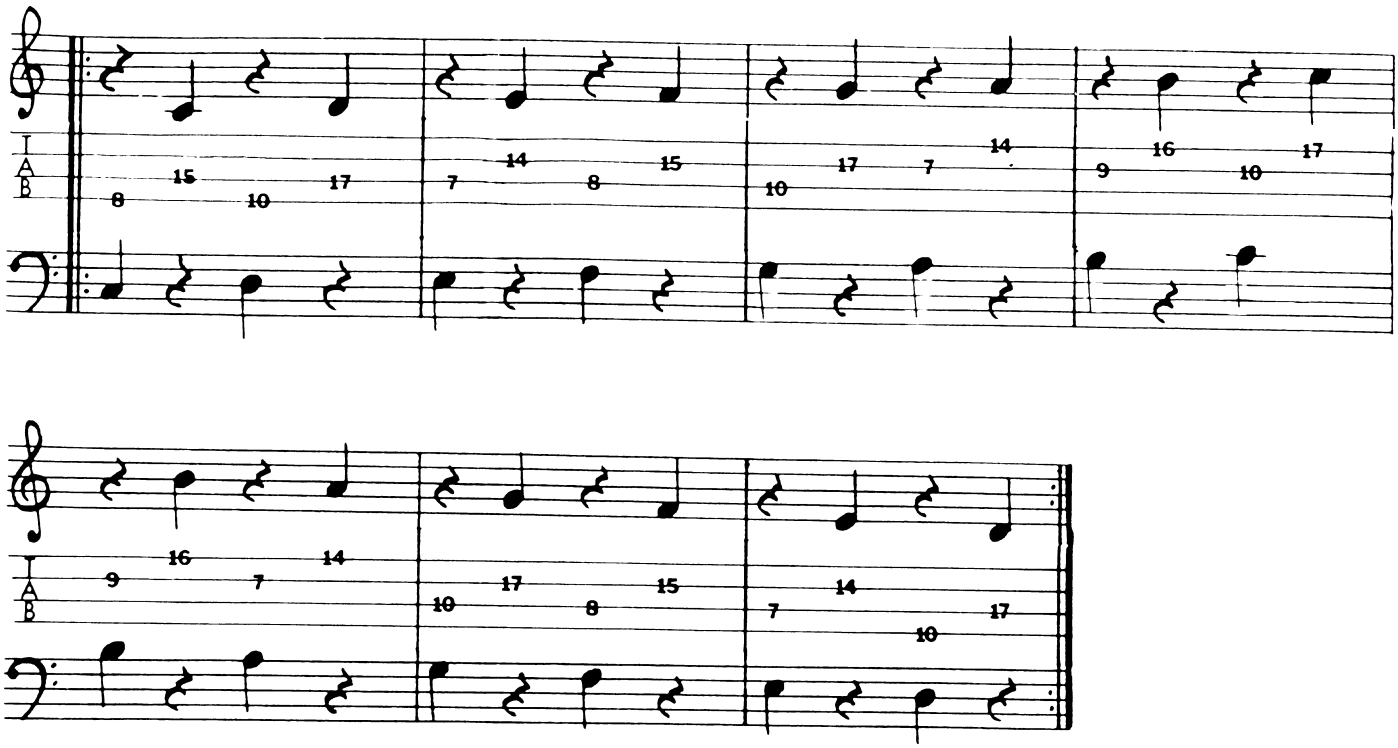

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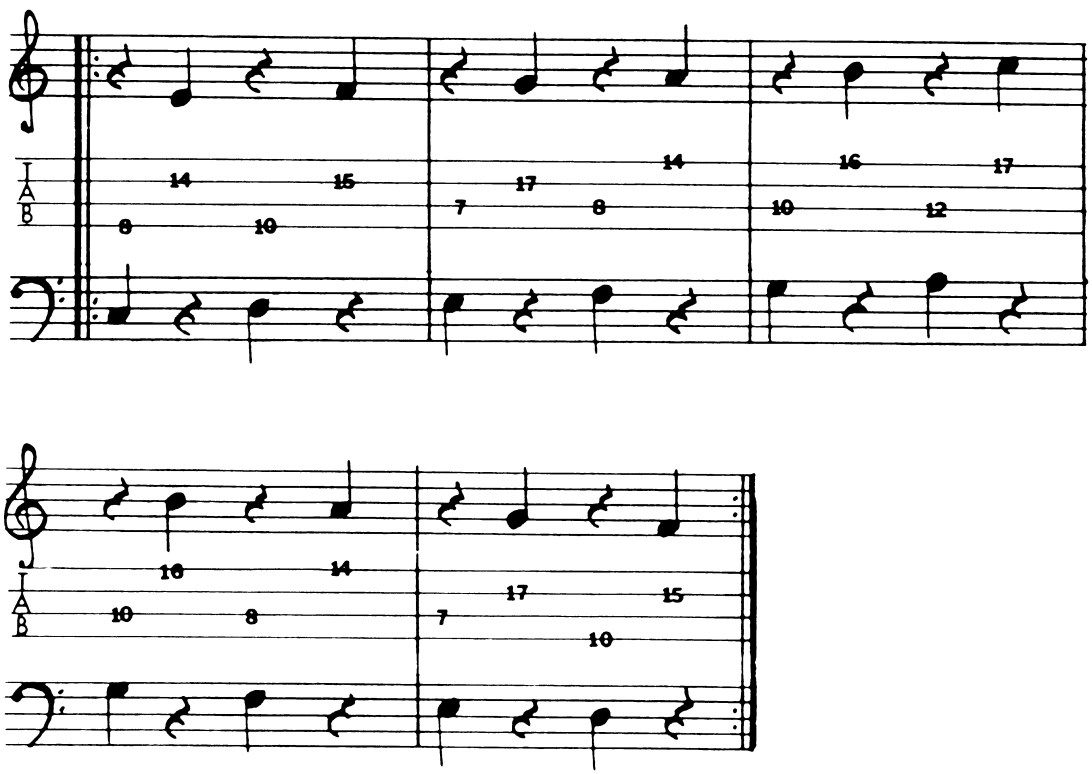
For additional practice play in other keys. Move down a half step at a time.



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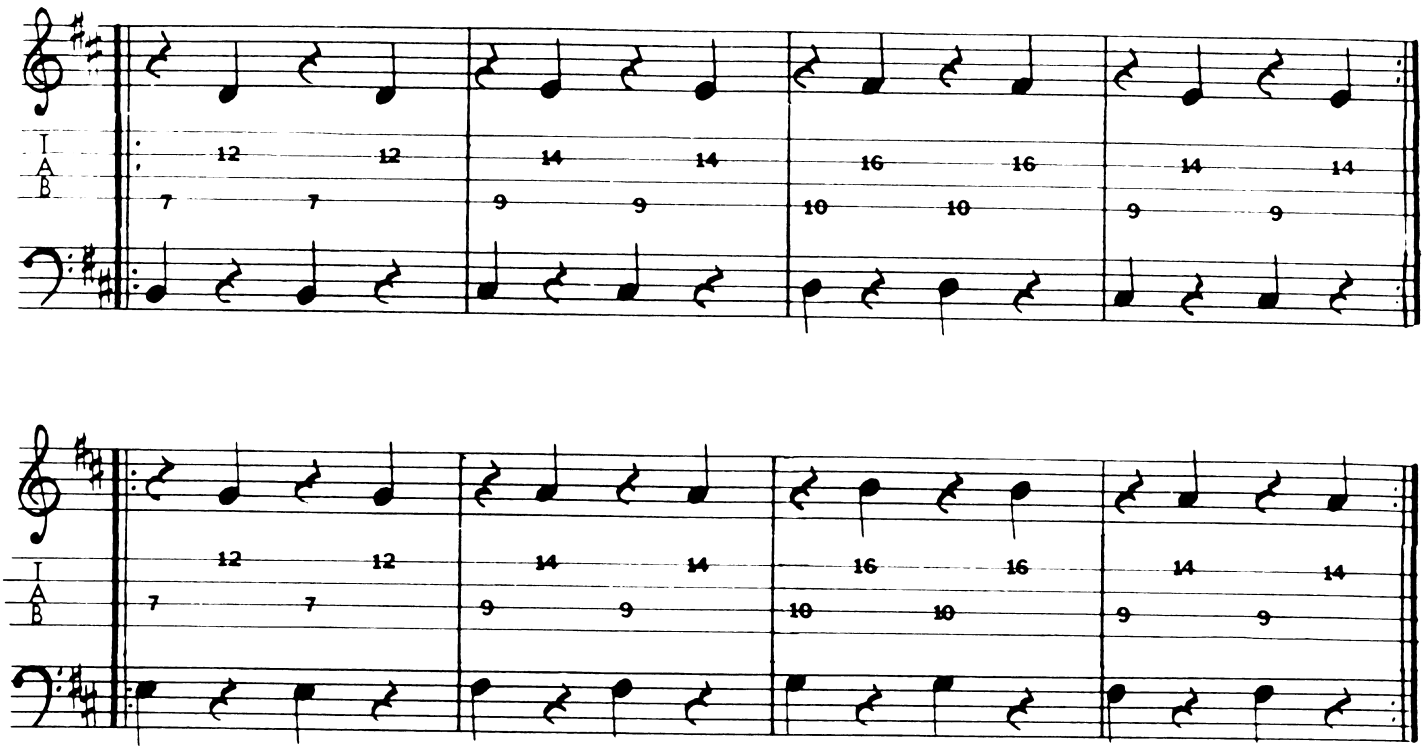
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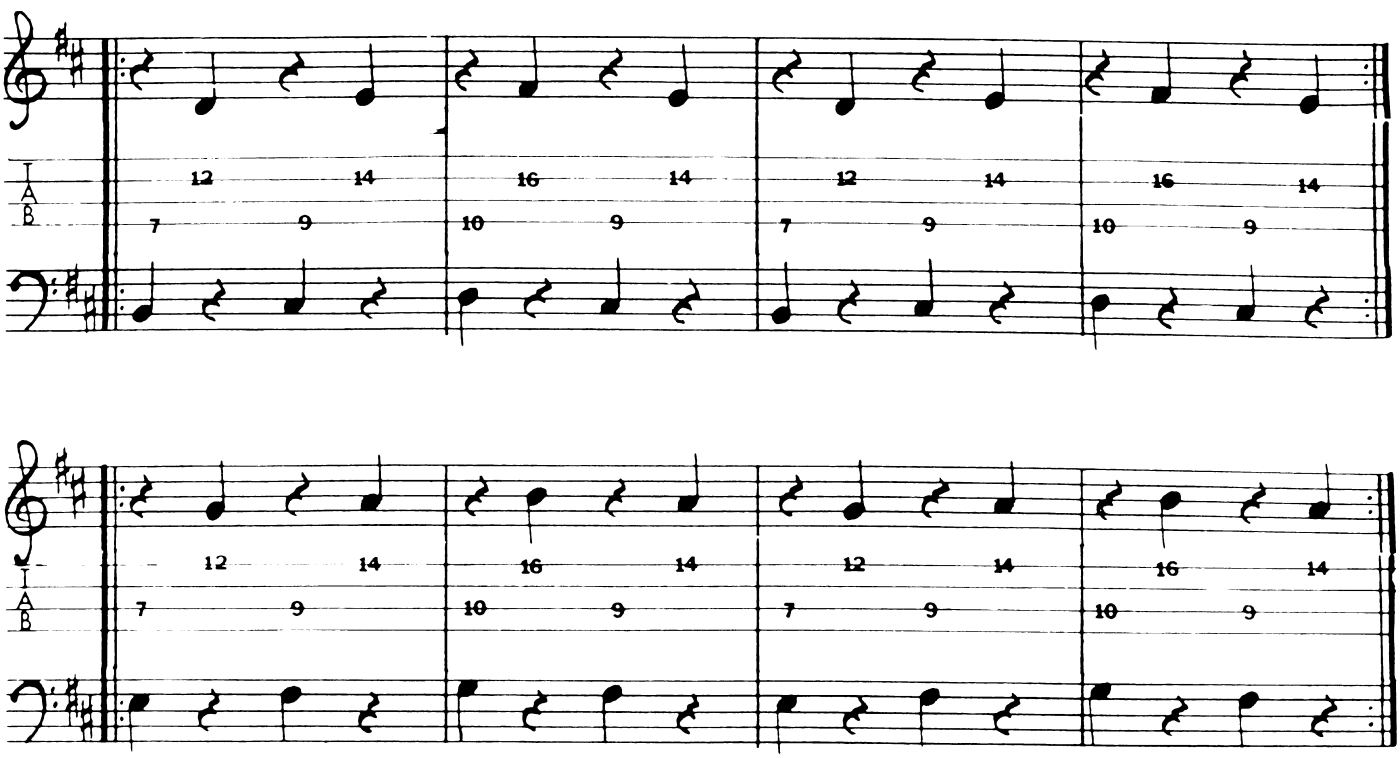
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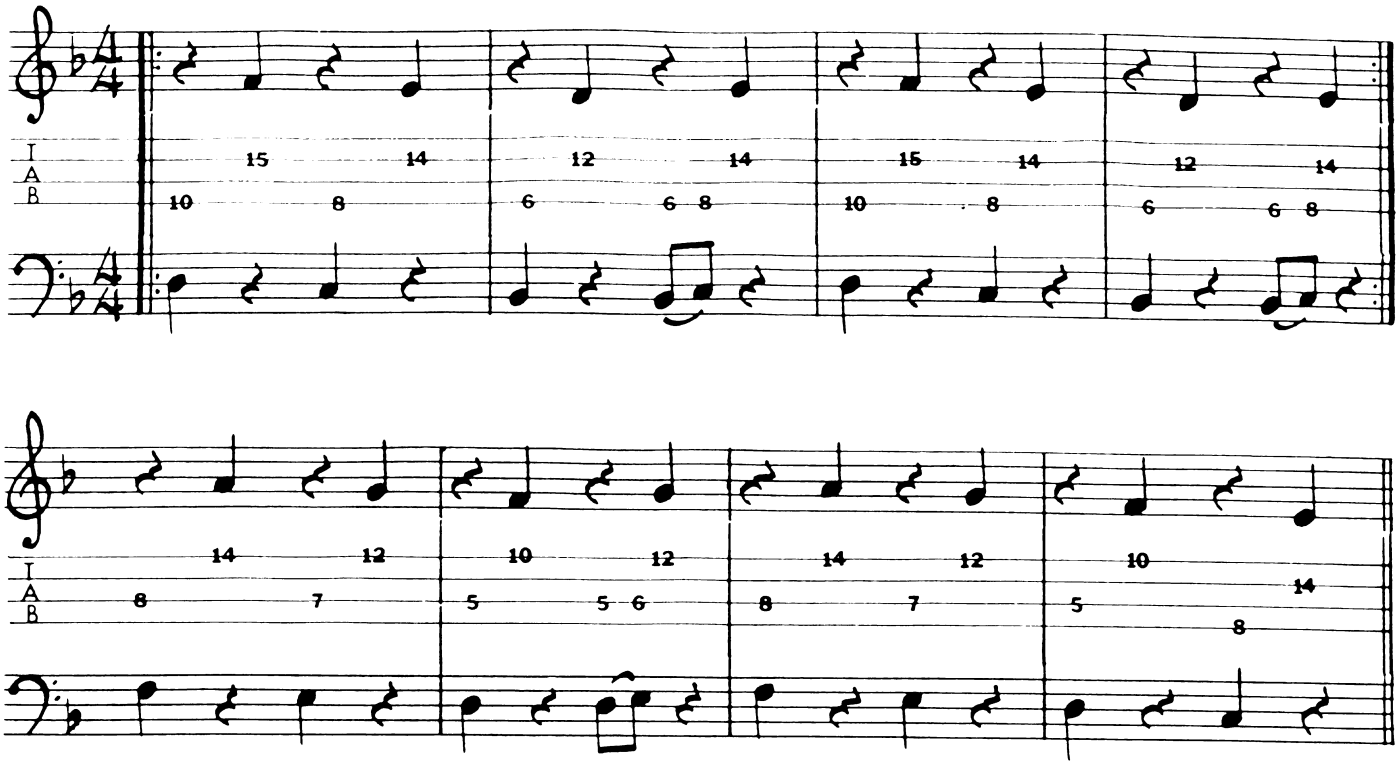

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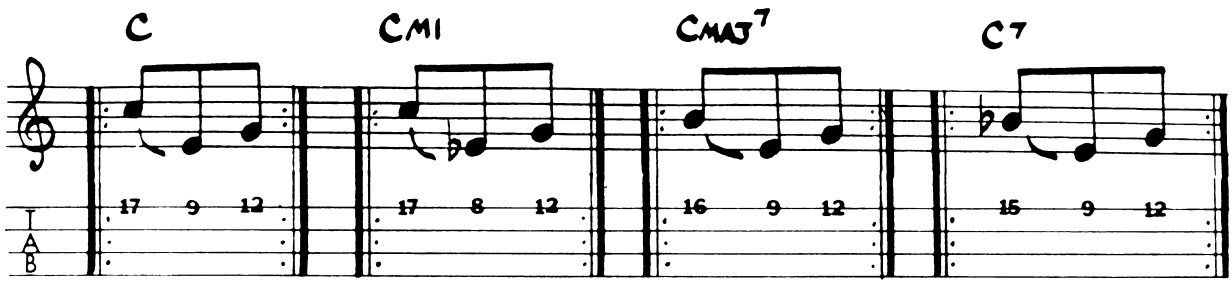

Here are some trills using triplets with major and minor chords.
Alsc a major seventh minus the root and a dominant seventh chord minus the root.
To play them hammer down the first note with your right hand, then pull that note off to the next note stopped with your left hand.
The last note is hammered down with your left hand.
These are only a few of the many possibilities,once you gain access to this technique along with a basic knowledge of chords, there is no limit to what can be done.
For best results play these shapes up and down the neck on all strings.

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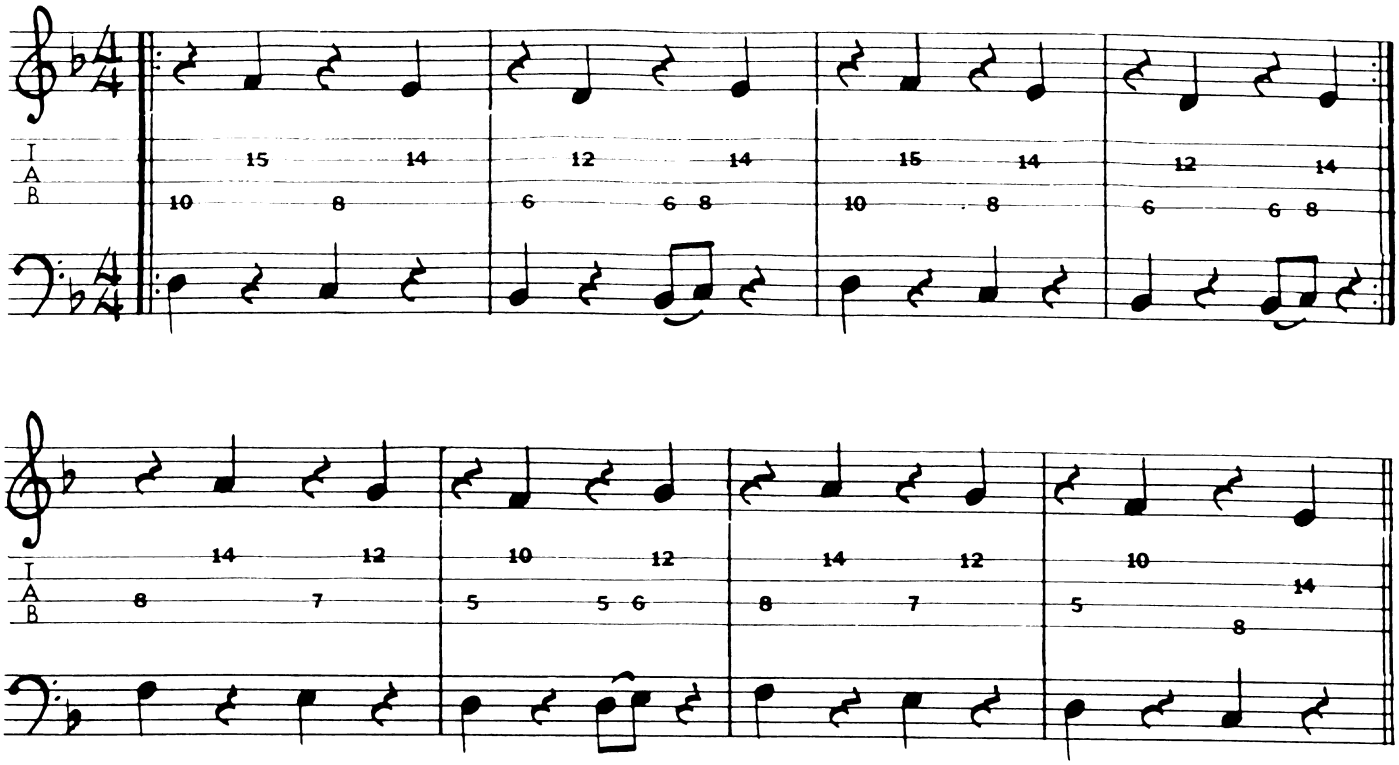

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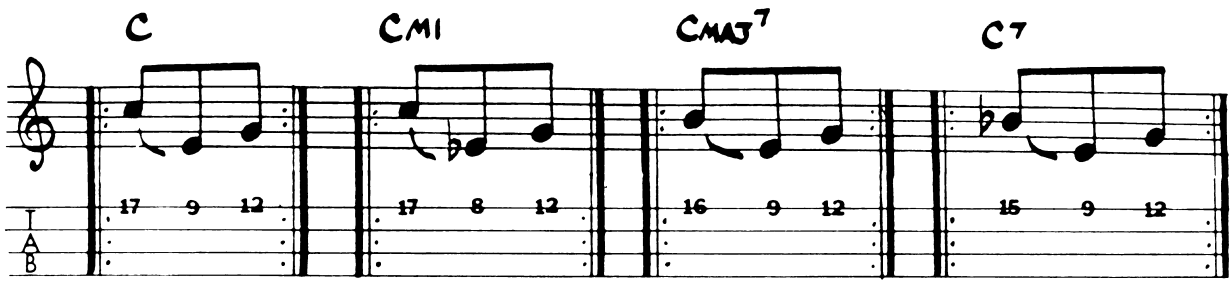

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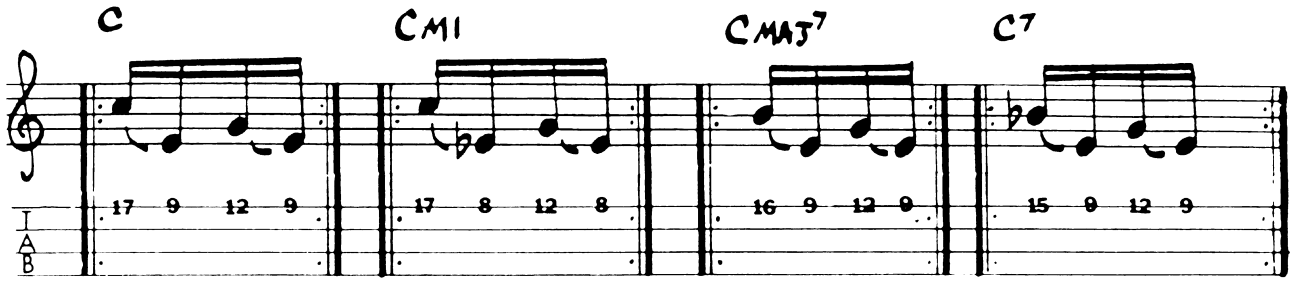
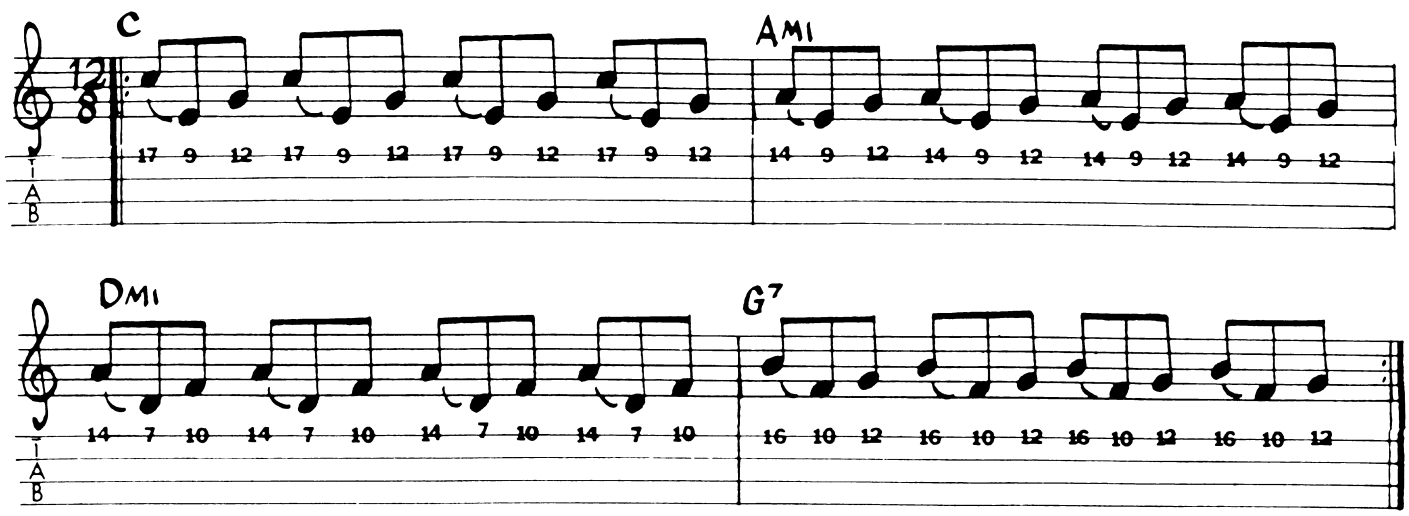
NO 8



These examples are the same as the preceding ones, as far as the chord structures go. The difference is the rhythm which is based on a 4 note motif. In this case I have written them as 16th notes. They could also be played as Eighths, depending upon how you apply them.

To play these, the first note is hammered with the right hand. The second note is pulled from the first note and stopped with the left hand. The third note is hammered with the left. The last note is pulled from the third note with your left hand pinky and stopped with the left hand index. Once again, play these up and down the neck on all the strings for best results.

NO 9



On this example hammer the first note with your right hand, then pull off to the stopped note with the left hand index. Hammer the last note with your left hand pinky.

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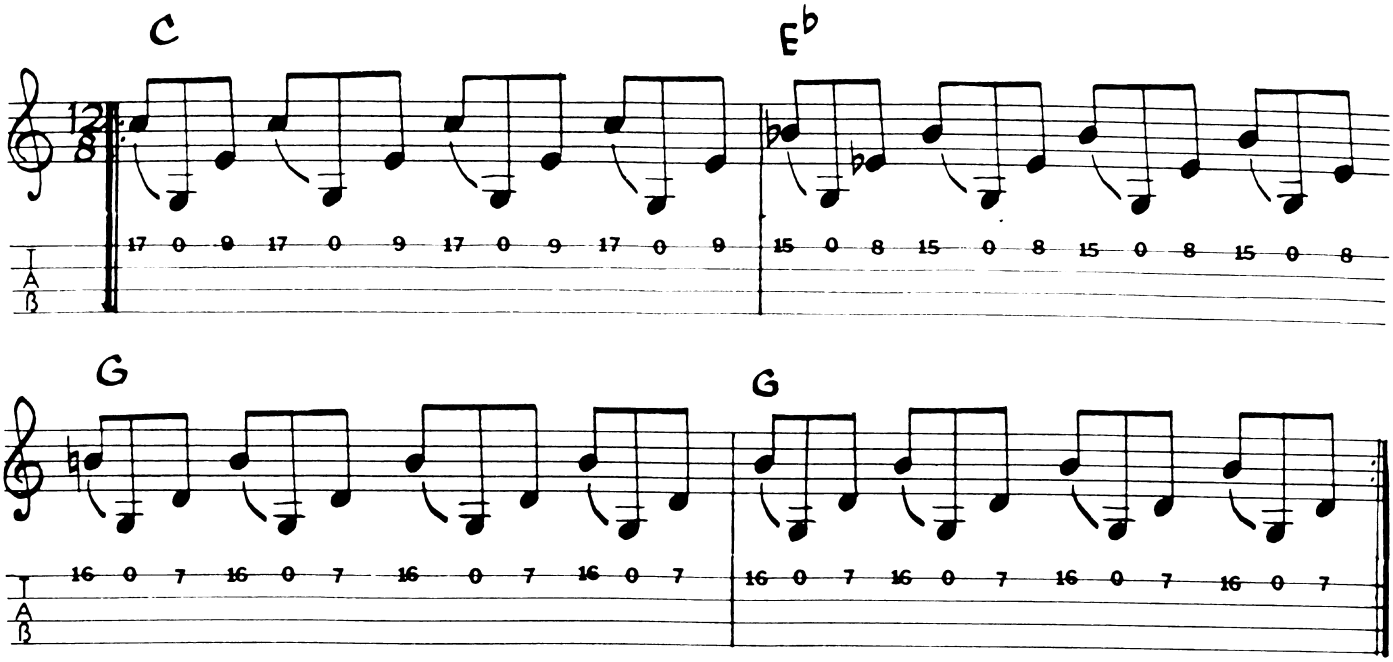

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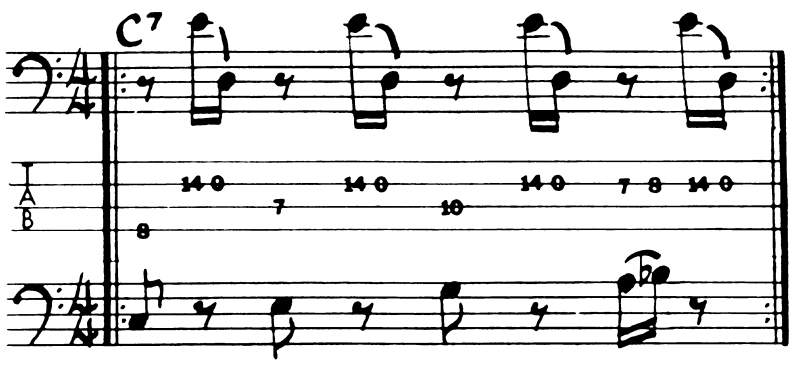
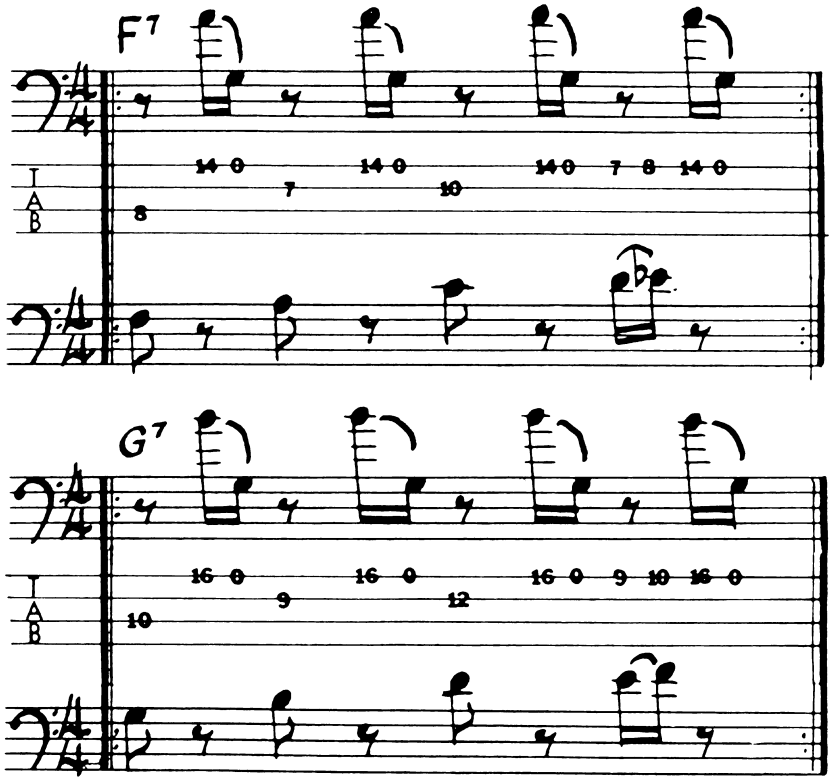


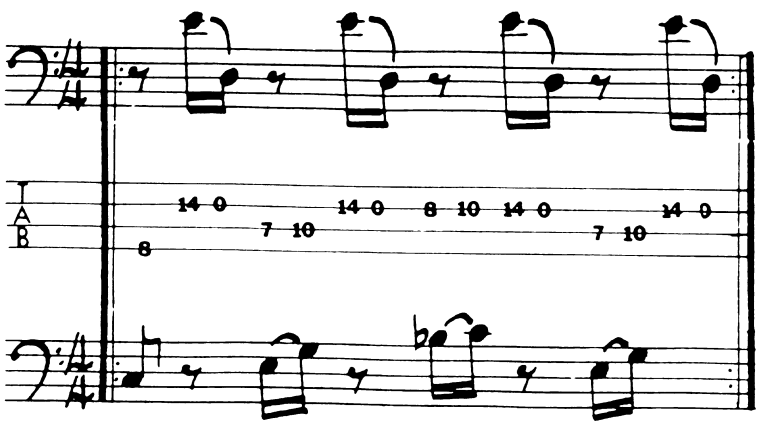
This is an example using a pull off to an open string with the right hand. Because of the relatively low range of the lick two bass clefs are used. When using open notes as in this example, the open note has to be compatable with the chord. In this case the open note is the ninth of the C7.

NO 12



Here are two more examples like the C7. Learn these two and play them in a I-IV-V 12 bar blues progression. C7, F7,G7

NO 13



Here is a variation on the previous theme with additional hammerons in the left hand.

This example uses additional strings and more hammers.

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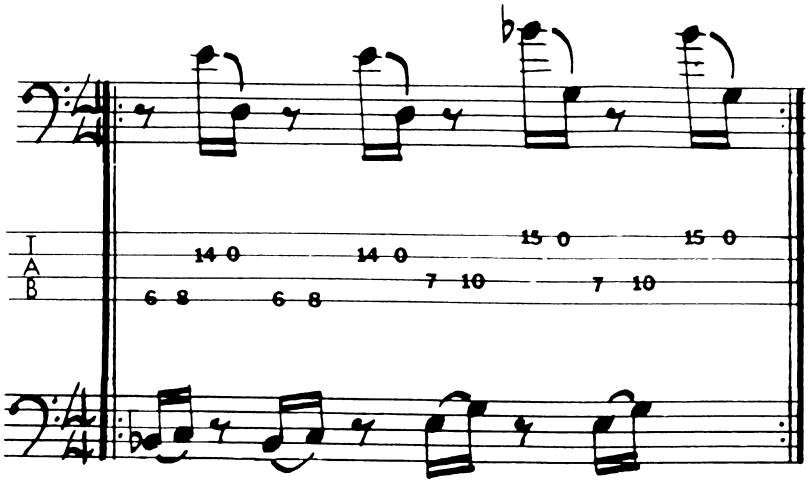

Example with more left hand hammer variations.

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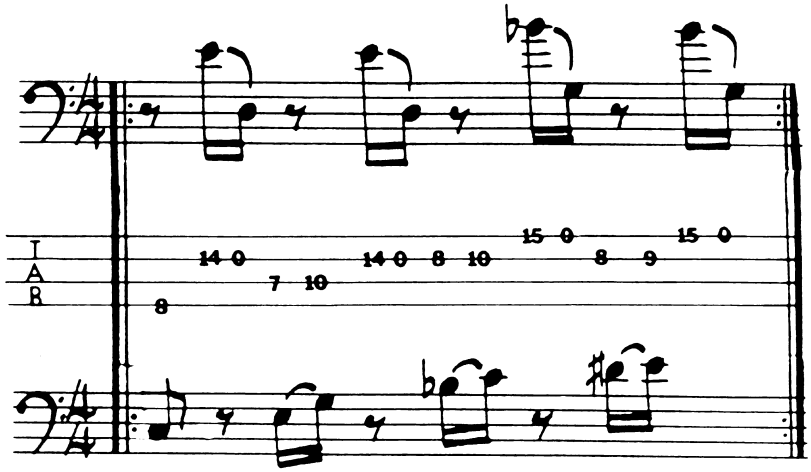

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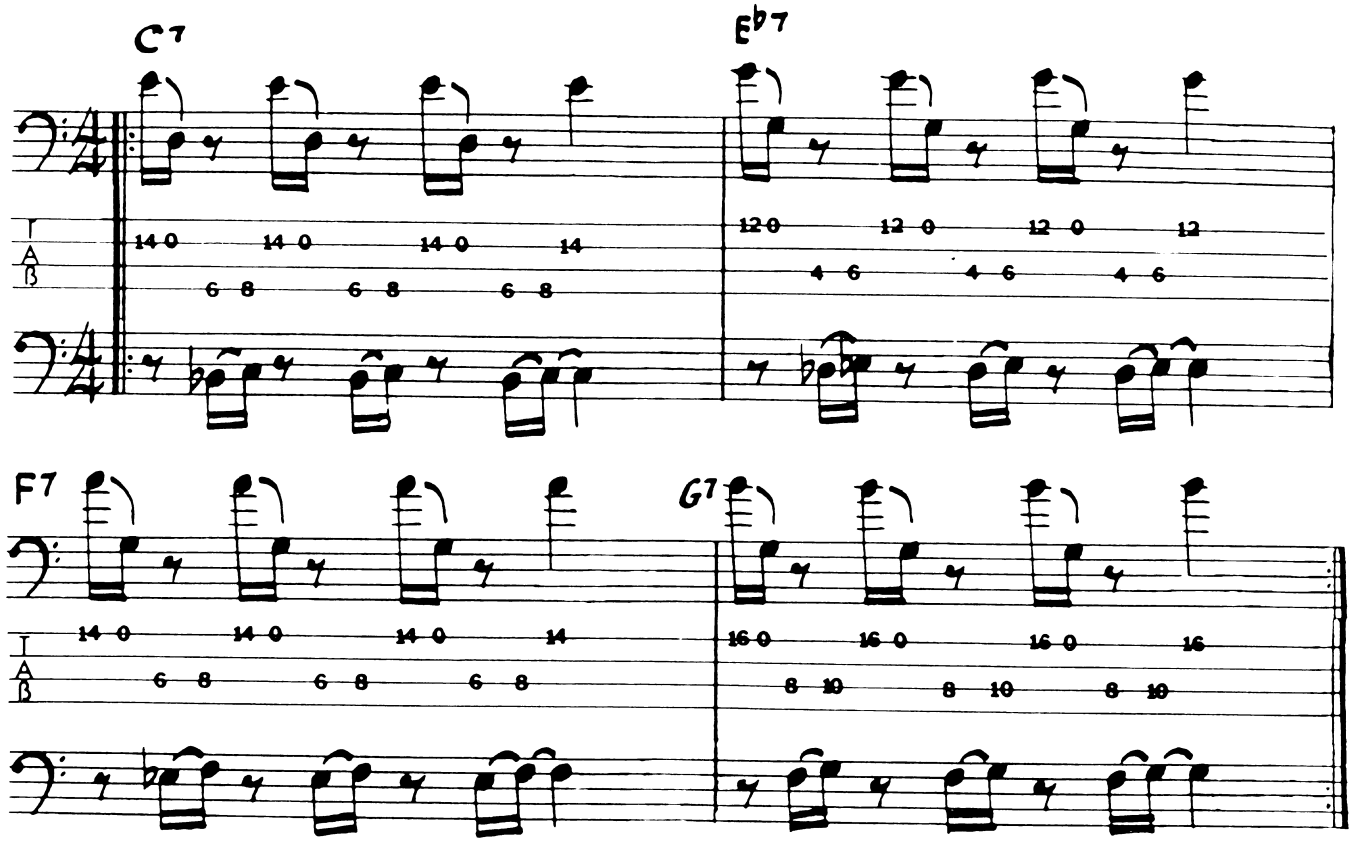

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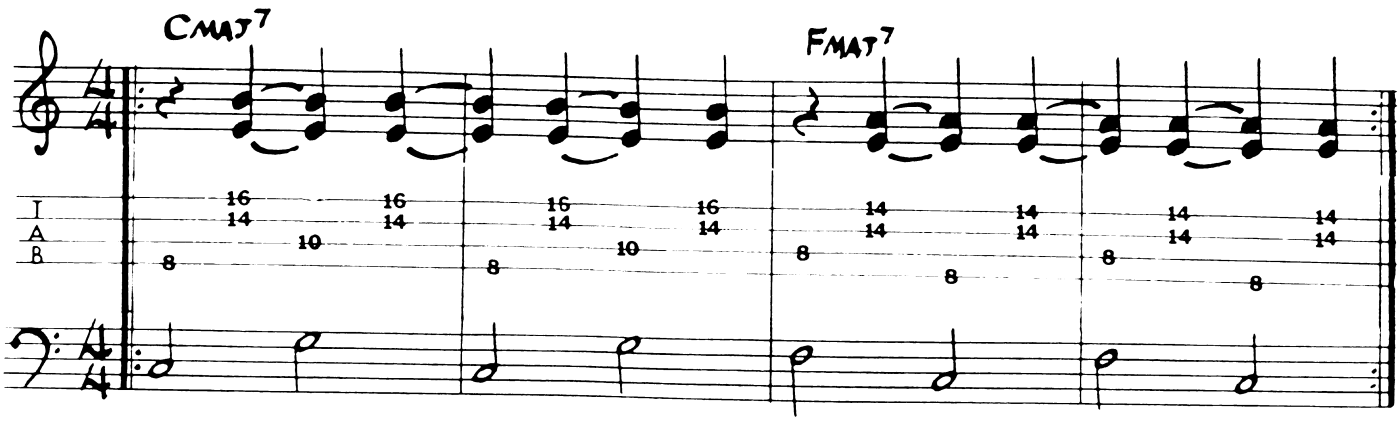

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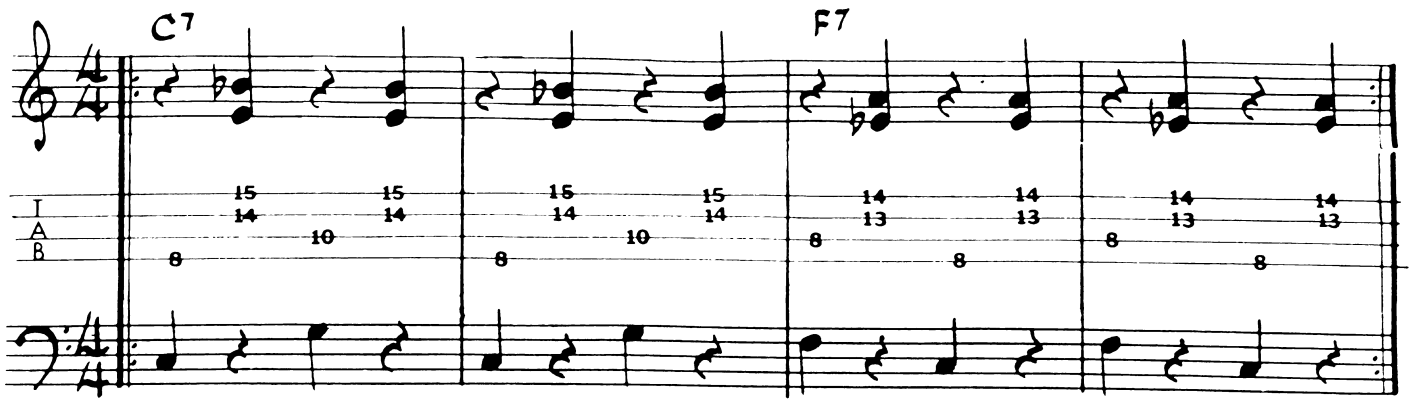

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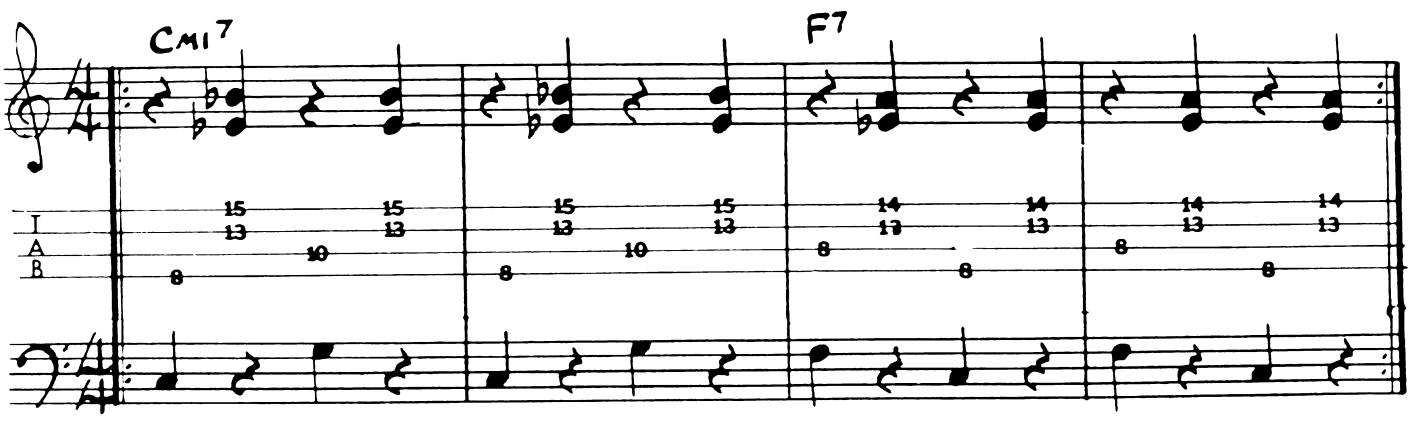

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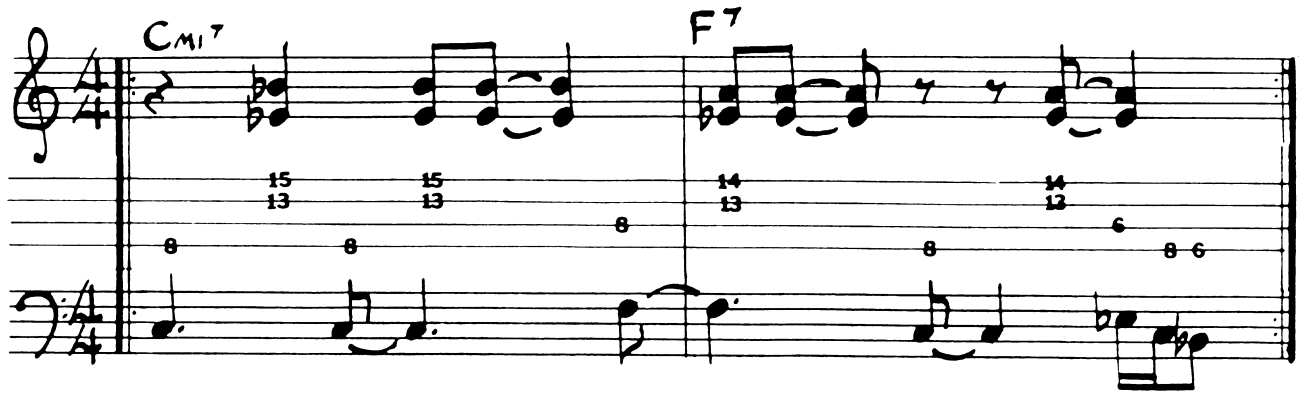

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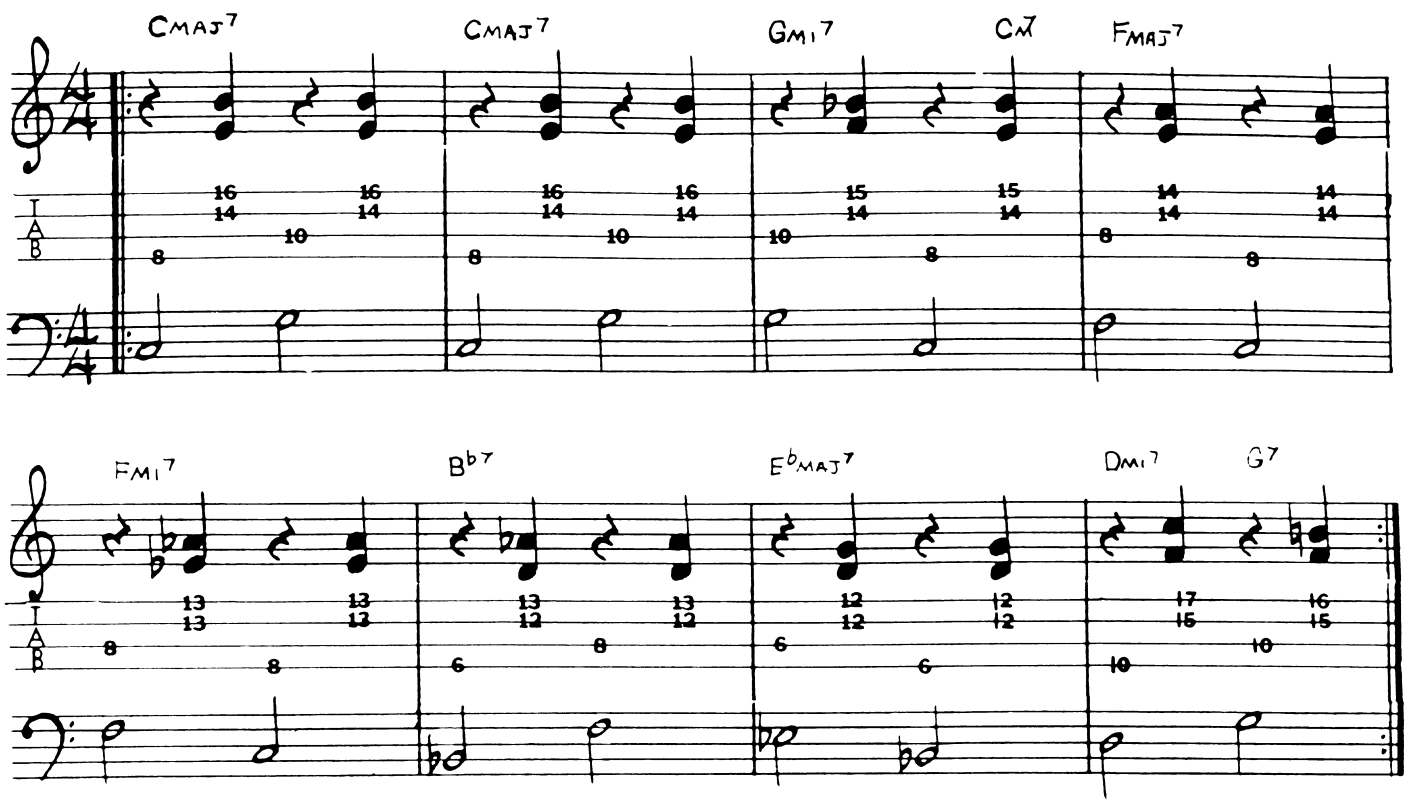

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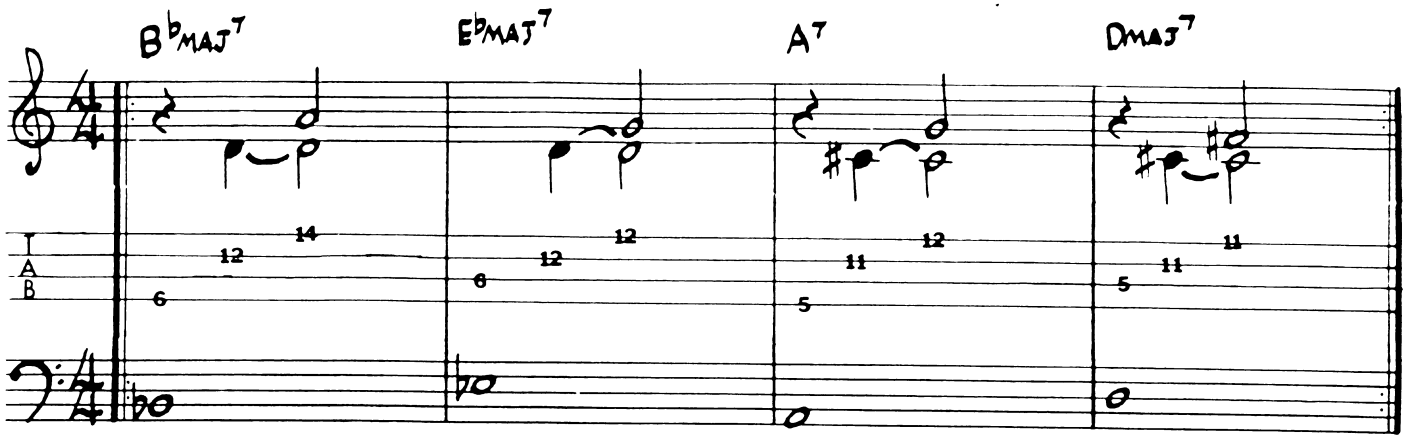

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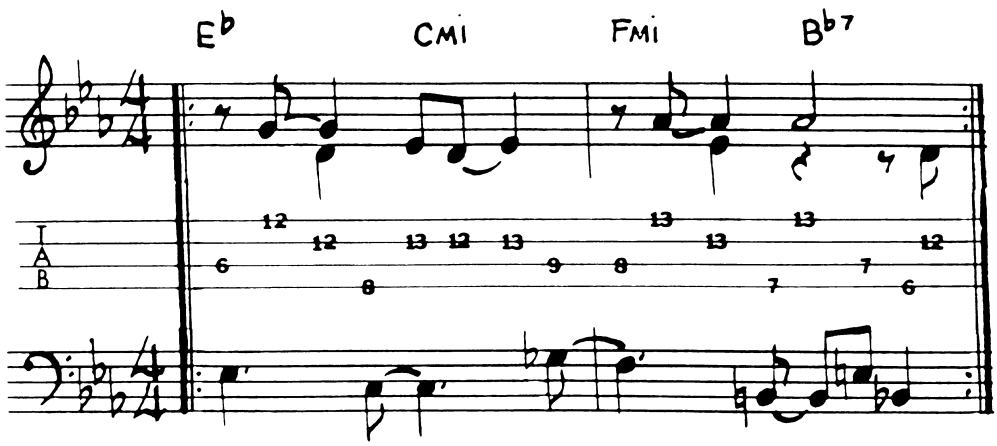

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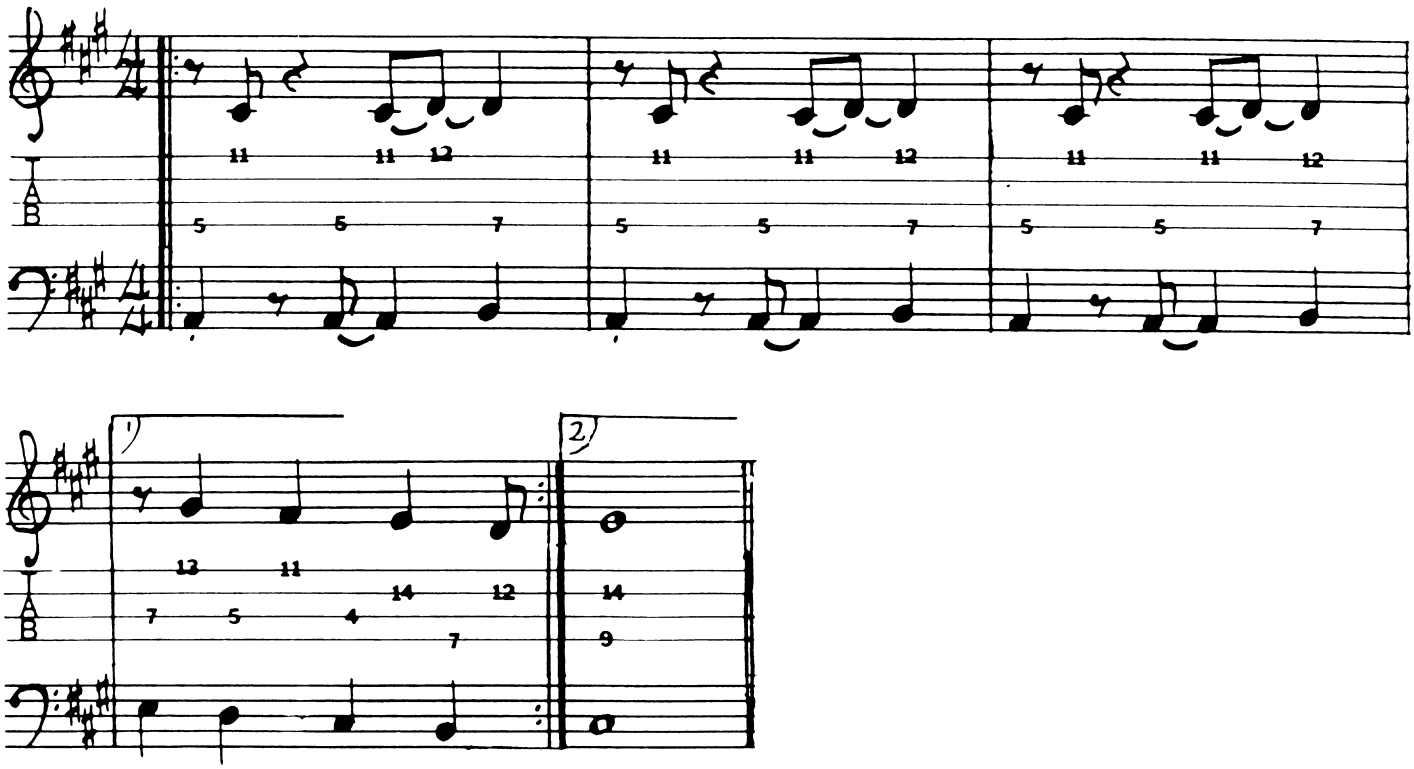

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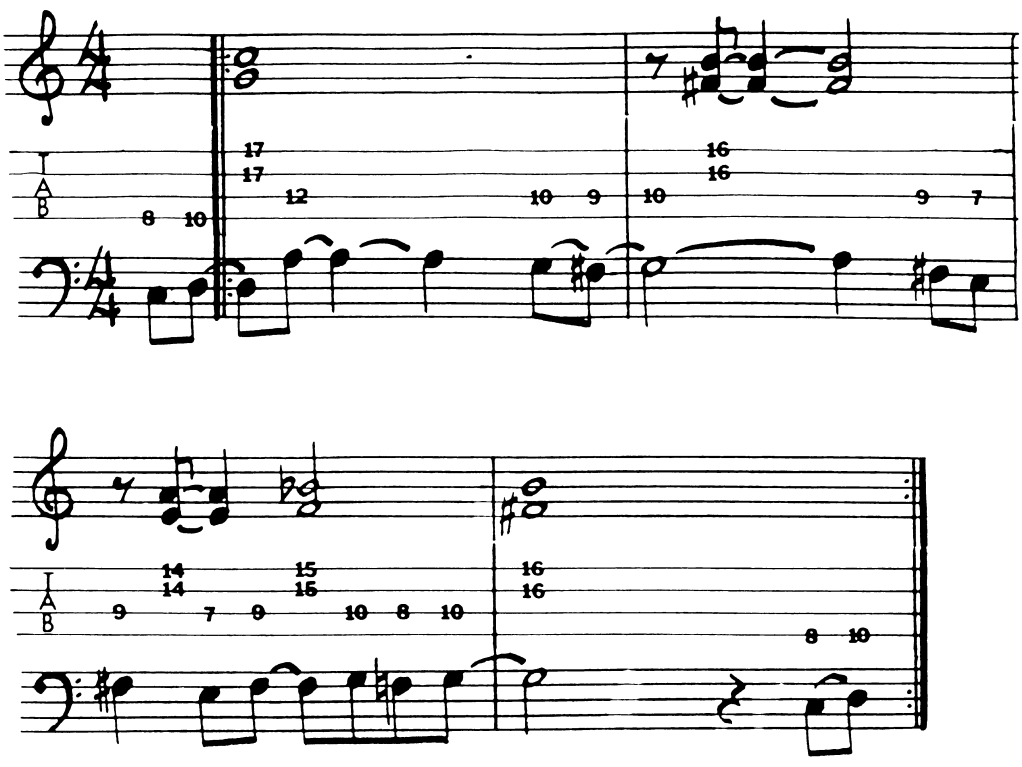

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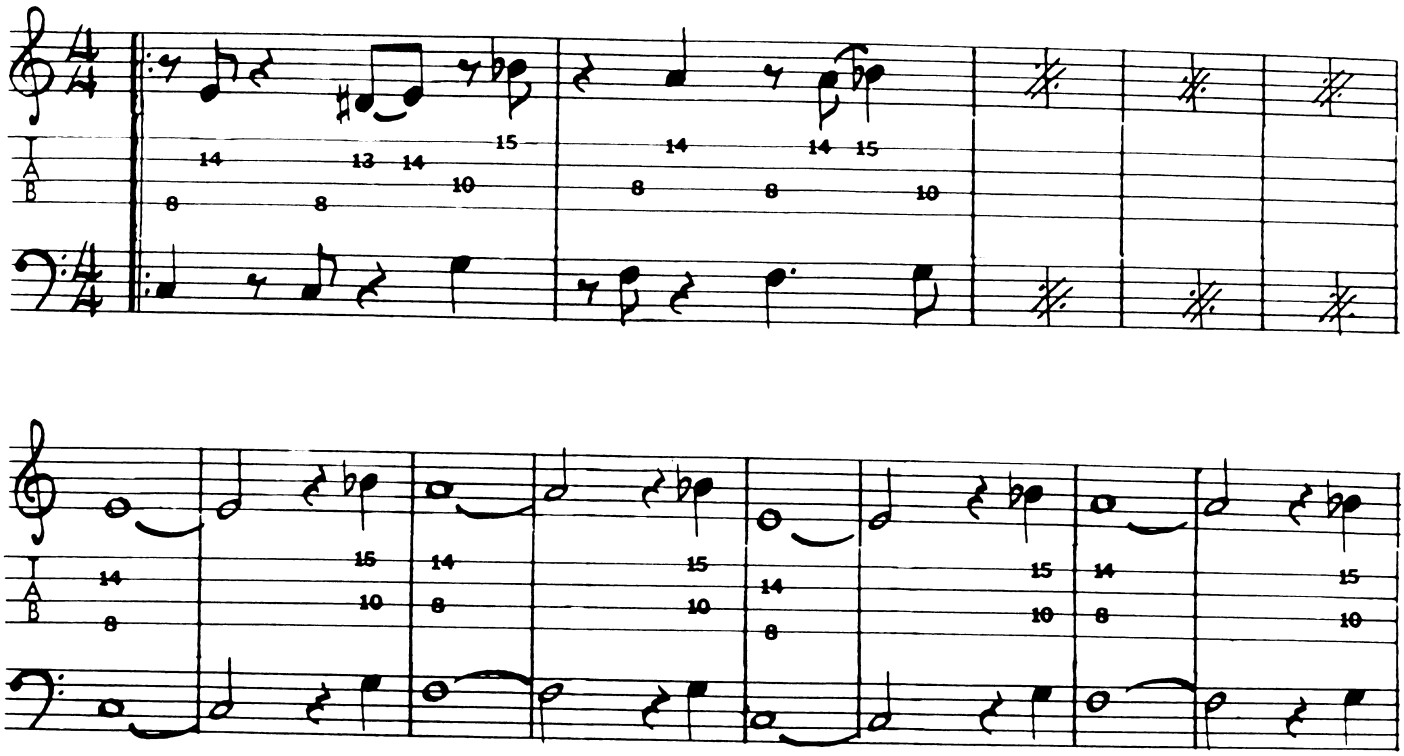

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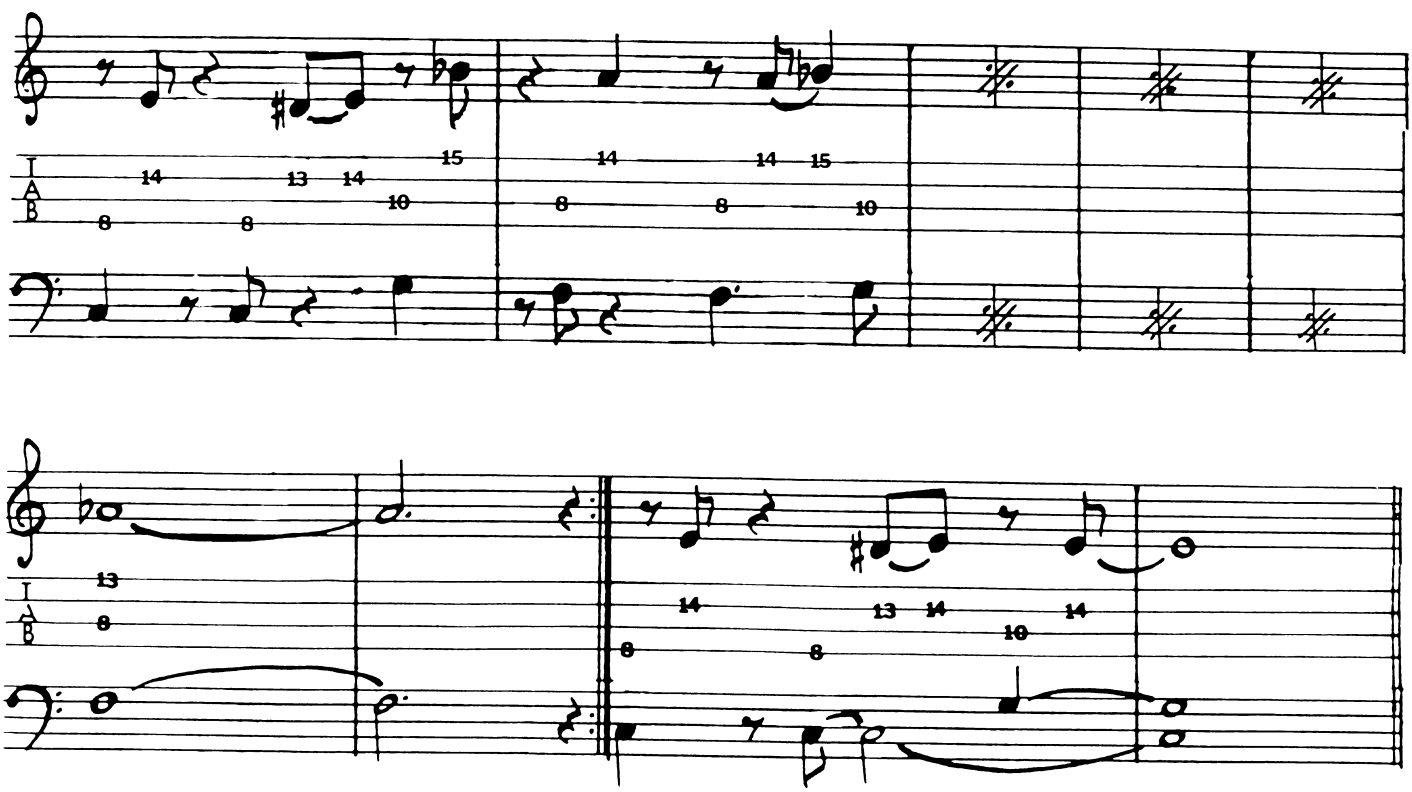

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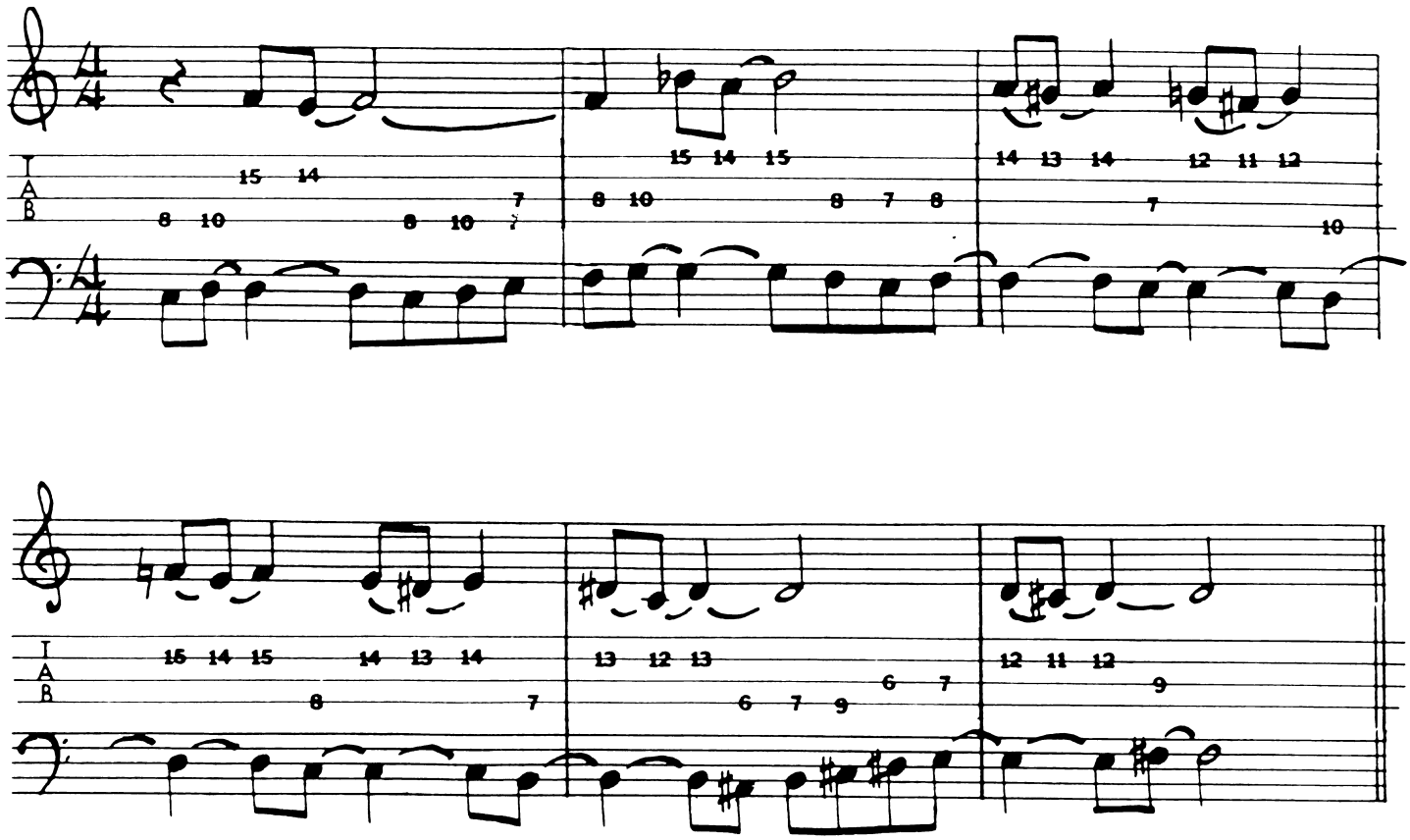
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